BULLETIN

OF THE

MADRAS GOVERNMENT MUSEUM

EDITED BY
THE DIRECTOR OF MUSEUMS, MADRAS

PUPPETS IN THE COLLECTION OF THE MADRAS GOVERNMENT MUSEUM

BY

N. DEVASAHAYAM, M.Sc., Dip. Anthro., Dip. Museo.,
Curator, Anthropology Section, Madras Government Museum.

NEW SERIES - General Section. Vol XI. No. I.

Published by :
The Principal Commissioner of Museums
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PREFACE.

The Madras State (Tamil Nadu) has been known for her rich and glamorous folk arts and culture and especially Thanjavur is famous for artists and craftsmen of high reputation. It is also considered that from Thanjavur, the art of leather puppetry has spread to the different parts of the country.

The Madras Government Museum had started acquiring leather puppets from 1941 onwards and in the past three decades, the collection of the same was enormously increased and thus a sizable collection of 270 leather puppets are brought in, representing a good variety from Andhra, Kerala, Mysore, Tamil Nadu, Malaya, Indo-China, Java and a dozen glove and string puppets from Rajasthan, Orissa, U.P., etc. At present there is no gallery as such for the puppets, but only a few selected leather puppets are on display in the two wall showcases in the Anthropology galleries of the Museum. Schemes and plans are ahead to have a series of new built-in showcases to accommodate theleather, string and glove puppets on modern display techniques. The rest of the leather puppets which form the reserve collection for the purposes of study and research by the scholars and the students of folk arts and crafts are conveniently arranged and stored in specially designed drawers in the Ethnology galleries and in the almirahs of the Ethnology reserve room.

Here, I want to record the help rendered by Thiru M. V. Ramanamurthy and his troupe in arranging a cultural programme of the leather puppets show in the Museum in 1969, when I was in charge of the Educational Services of the Museum and it was highly appreciated by the children and the public.

Brief notes about the puppets and the puppeteers from the different parts of the country and abroad are dealt with, in Part I of this bulletin. Part II of the bulletin deals with the catalogue of the puppets in the collection at the Madras Government Museum.

The leather puppets of this Museum are chemically treated in the Chemical Conservation Laboratory by applying a thin coating of the British Museum leather mixture or of castor oil and rectified spirit in suitable proportions. The string and glove puppets are fumigated with fumigants in the fumigation chamber.

My sincere thanks are due to Thiru G. Kesavaram, Curator for Zoology and Thiru M. V. Ramanamurthy, Leather Scientist, Central Leather Research Institute, Adayar, for all the suggestions and to Thiru N. Sulaiman, Assistant Curator for Anthropology, for having kindly typed the script in a short time.

I am highly thankful to Dr. S. T. Satyamurthy, Director of Museums, Government Museum, Madras, for encouragement and advice and for affording necessary facilities in bringing out this bulletin.

Government Museum, Egmore, Madras-8,
Dated 1st July 1972.

(Sd.) N. DEVASAHAYAM,
Curator, Anthropology Section.

S. RANGAMANI, I.A.S.
Principal Commissioner of Museums

Government Museum,
Chennai - 600 008.

PREFACE

The Government Museum, Chennai, had started acquiring leather puppets from 1941 onwards from Andhra Pradesh, Kerala, Karnataka, Tamil Nadu, Malaysia and Java and string puppets from Rajasthan, Orissa, U.P.etc. At present, a few selected leather puppets and string puppets are on display in the Anthropology Galleries of the museum. The rest of the leather puppets which form the reserve collection for the purposes of study and research by the scholars and the students of folk arts and crafts are stored in the almirahs of the Ethnology reserve room.

Brief notes about the puppets and the puppeteers from the different parts of the country and abroad are dealt with in part I of this bulletin. Part II of the bulletin deals with the catalogue of the puppets in the collection of the Government Museum, Chennai.

It is believed that this bulletin will meet all the needs of students and other visitors and prove to be useful to them.

Chennai - 8.

11.02.1999

S. Rangamani

(S. Rangamani, I.A.S.)

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PART 1.

ORIGIN OF DRAMA IN INDIA

Puppetry art had its inception long back dating to the prehistoric culture of human beings in the world. In fact the prehistoric man was using twigs or pieces of bones to focus shadows on the walls of his caves or rock shelters, as the case may be. Thus the primitive type of entertainment was first started by the early man.

India has been a pioneer in the field of drama right down through the ages. It is noted that the age may be dated back to 2,000 years. The Vedas give a clue to the development of dramas. In the Rig Veda, we find a series of dialogue hymns in which two or more characters address each other in verses. So during the vedic days the story which was well known to the people was unfolded by means of dialogue. In later times as the mixed Hindu people were formed through the fusion of the Aryan and non-Aryan elements in the Indian population, everything came to fit in with a scheme of mythology and a background of religion and philosophy. Other forms of art which were developing at the time began to reinforce the traditions of this primitive dialogue drama. The puppet art also would have started in India a couple of centuries before Christ, possibly earlier, and the dialogues which were intoned by the performers manipulating the puppets with their strings (Sutradhara) certainly gave a decided impetus to the emergence of the drama.

Inscriptions from the Sitabenga and Jogimara caves in Ramgarh hills in South Bihar (Magadha of ancient times even during the third century B.C.) reveal the existence of a developed dramatic art in ancient India. The native Indian Sanskrit drama thus flourishing was brought to suppression by Turks when they conquered India. But isolated scholars all over India contributed to the existence of this esteemed art of drama. When Sanskrit drama was lost as a living form under the enormous pressure from the invading Muslims, the Indian or Hindu culture and the way of life were both modified and attempts at literary self expression were made after 1,200 A.D. through all types of literature. Thus we find in literature, short lyrics in various North Indian vernaculars began to shape touching religion and sentiments of love among the people. The two great Indian Epics the *Ramayana* and the *Mahabharatha* and various puranas were translated into both North Indian and South Indian languages during this age and these puranas form the basis for the selection of characters and plays for the leather shadow play figure art.

LEATHER SHADOW PLAY FIGURES.

The Andhra Leather shadow play figures.—The *purana kalashepamu* at the Grama chavadi and the *Bhajana* form of congregational worship expressed in song and dance, were the earliest forms of entertainments in Telugu Nadu (Andhra Pradesh). This rudimentary form of primitive drama was replaced by better planned *padas* and *Geyakaiyas.* Later, poetically narrated stories of episodes from Sri Krishna's life interpreted in dance accompanied by music which was popularly known as the *Bhagavatamu* or *Bhamakalapamu* were introduced. About the same period the shadow play art had made its appearance, thus becoming the precursor of the early Telugu drama, which was written and flourished in the form of *Yakshaganams* and *Veedhinatakams.*

In Andhra Pradesh the coloured shadow leather puppetry has made a special attempt in primitive dramatic art within the rural areas.

The method of manufacture of the leather puppet figures is simple and interesting. The wet skin of goat or deer is dipped in warm water and the hair is completely removed by means of a sharp knife. Especially in Andhra leather figures, the skin (membrane) must be uniform. No process of tanning is involved while preparing the skin. On the next day the cleaned skin is allowed to dry for a day or so. Thus the dried skin looks very clear, white, translucent, thin and of about 1/32 inches in thickness. The skin should be devoid of any smell or odour. Each wet skin costs about Rs. 5.

The skin is now ready for being cut into the shape of the required figure. Generally three dried skins are required to complete a figure with the moving parts namely the head, trunk, and the limbs. The puppeteer with his skilled artistic capacity draws the outline of the figure on the dried skin from which he has to produce a figure. At times he traces old figures and their main lines either by pencil or by charcoal by means of a sharp edged tool.

After the outline of the figure is drawn and cut, the inner design of the figure to represent the jewellery and the clothings is marked in delicate outline by means of a sharp tool. Finally the figure is cut on the outer line by means of a pair of scissors. The next stage starts with the punching of holes in the skin figure to represent the jewellery. This is conveniently and effectively done with the help of a circular punch, small, sharp and delicate chisels. The holes may be round, oblong, triangular and of the shape of a cross. The chains or the patterns of holes when finished present a striking and jubilant appearance when they are silhouetted against a lighted screen.

In the Andhra leather shadow play figures colouring is very important which is quite alike the Mysorean leather figures. Usually chemical dyes are used for the purposes. Older figures have two or three prominent colours, mostly red and black, while blue, green, violet, pink, yellow, black and white are also

used in modern figures which look gaudy but are popular among the rural people. The colours are mixed in water and spread on the skin with a piece of cloth or rag or brush rolled into a lump. The colours are applied on both sides of the figure. The general convention is that for particular characters, definite colours could be used. The picture depicting Rama or Krishna is generally coloured blue, Anjaneya, green, and the female characters take to orange or yellow. But these rules are generally not adhered to so strictly. For a full figure about ¼th tola of dye is required.

Generally the artists select the figures from the famous ceiling paintings of Lepakshi temple, which is situated at a distance of about 12 miles from Hindupur, in Anantapur district. Not only the forms, but also the colour scheme adopted is copied or derived from these paintings. In fact it is also argued that paintings of Narasimha Avatar were very helpful to the artists to punch the leather figures to show the decorative nature of the jewelleries. Another instance in which it is stated that the figure of three cows with heads in different positions looking as though they have a common body is found to have been adapted from a similar sculpture at the Lepakshi temple.

The technique of performing the show has taken its own course of evoluation. In the earlier types the entire figure is of a single piece with immovable limbs, as a result of which the entire figure was tilted downwards or upwards or to the sides whenever necessary in the course of performance. This was felt very much and this difficulty was overcome by a new method of animating the figures by making the neck and joints of limbs flexible by joining independent pieces together loosely. The head of the figure is tightly tied with a long bamboo piece which in turn passes through two loops in the trunk at convenient intervals of space. Because of this arrangement, while in operation, it is easy to reverse the direction of the head portion only. There are two other bamboo sticks attached each one to the centre of the two palms of the figure by an arrangement of a loop and a cross stick. These axillary sticks play a great part in imparting action and life to the picture. The performer holds the central stick or the headstick in one hand posed to the required direction while the other two sticks are held together in the other hand. By due technical training which the performer possesses he skillfully uses his left hand predominently in manipulation, thus meeting the requirements of the play. The outcome of this technical operation is most amusing, realistic and causes deep emotion. Projecting the leather figures is different from that of doll puppets in the sense, that these puppets are not directly shown to the audience. In fact in both the shows the audiences sit in front of the act of the drama. The audience face a white screen the same as in our cinema theatres, but the projection of picture is not done from behind the audience on the screen as in our theatre cine shows. The entire operation takes place on the other side of the screen.

To project the shadows on the screen in the night, two lamps are to be hung 1½ feet to 2 feet, behind the screen. In olden days in Andhra Pradesh, burning wicks dipped in castor oil were used to throw illumination. Gradually in the rural areas petromax lights have replaced the castor oil lamps. But from practical experience, castor oil lamps have a better effect than the petromax lights and electric bulbs or light. First after ascertaining their standard position behind the screen, so that their own shadows would not be thrown on the screen, they bring the concerned leather figures forward and hoard them closely against the screen. The low powered bulbs or petromax lights will help to silhouette the transparent leather figures against the white screen in all their effective brightness. While the performance is in progress, the performer used to have his fingers on any part of the leather figures, adjusting to the needs and necessities. The stick attached to a selected part like the tip of any finger, legs, body or neck may be freely used by the performer by one hand thereby effectively bringing out the actions of the particular cast, wherever required, to match with the commentaries which may be in the form of songs or dialogue or katha-kalashepam, etc. While enacting the play the performers used to take their position behind the screen so as to avoid their own shadows thrown on the screen along with the leather figures. For this they would stand a foot apart from the screen and manipulate the figures by means of long thin and light sticks.

When scenes like Asoka Vanam (Asoka forest) of Ramayana is to be depicted it is easy to fix the figures temporarily on the screen by long Acacia species thorn, which need not be disturbed in their positions, while the necessary part, as for Sita or Rawana actions which are needed, may be manipulated freely. This means of fixing the figures temporarily also helps to relieve the performers of their continuous hand strain in the play. The figure operators when demonstrating, will also jump, sing, dance, shout, whisper and weep, thus adding more interest from the audience side. Their performance starts after dinner, round about 9 p.m. or 10 p.m. and goes on throughout the night. Sometimes to bear the strains, the performers need to consume liquor of limited quantity.

The Bommalattam troupe or party consists of three to six members who play notable roles in the plays. They are as follows :—

(1) Leather figure operators and articulators, may be two or four persons. Their work is to attend to the manipulation of the figures to the accompaniment of conversation and songs which they themselves produce while operating the sticks of the leather figures. These main performers include both sexes. There is also no restriction that female or male figures should be manipulated by the concerned sexes. Whoever is efficient in the articulation, may be utilised properly to bring out difficult and technical movements like dance and battle scenes.

(2) A couple of accompanying singers in which one should be a lady. These additional singers are chosen according to their volume of voice and lung power. They are often made to give long and loud ragam ending to each line of song as it is observed in any Therukoothu (street dance drama) of the South Indian villages. They help to keep the timings of the songs with the help of two small bronze cymbals.

Added to the accompanying singers there are a few musicians, expert in karnatic tunes and classical music like the drummers, harmonium and mukhavina players, and they add colour to the whole puppet play, to hold the attention of the audience.

Generally the shadow play themes are drawn from Indian classic epics, i.e., Ramayana and Mahabharatha. Different and distinct chapters from the two epics are generally staged. Sometimes comic scenes which are not in any way connected with the puranic stories may be incorporated here and there to strengthen the play.

Here are a few plays or chapters for any leather shadow party for selection and inclusion in the play:

1. Lakshmanan (Lakshmana murcha) losing consciousness in the battle with Indrajit, the son of Ravana.

2. Ravana's tapas (Pathala havanamu).

3. The story of Mahiravana.

4. The story of snatching away Draupathy's wearing apparel or Draupathy Vastrapaharanam.

5. The chapters on the destructions of Keechaka or Keechaka vadha.

6. The story of Pandavas in the court of King Virata.

The figures produced for the shadow plays depict the puranic figures such as Rama, Lakshmana, Sita, ten headed Ravana, Mandodari, Indrajit, Monkey god Hanuman, Sugreevan, King, horse, dancer and so on. There is no particular convention regarding the dress or the complexion of the different figures representing the devatas or Asuras. The head and the bodies of the figures may be detachable and interchangeable, thus suiting the convenience of each play.

Each troupe of players maintains a manuscript of the text, conversations and the songs adopted for each play. It is found generally that women members are educated more than men. It is necessary that members must know the text by heart, and recite them with clearness and with understanding.

For putting up the puppet shows generally a central open space in the middle of the village is selected. Sometimes it may be in the middle of a wide street. Temporary stages are erected in villages with bamboo frame work and thathies, to cover the sides and the rear. The stage is about 9 feet long, 7 feet broad, and 8 feet high. The front portion of the stage is covered by a white screen made up of sarees or dhoties pinned together by crude thorns of the tree Acacia Ferruginea. A foot or so behind the white screen, a couple of wooden planks are spread one over the other with some interspace created by placing small cross sticks. When the performer walks and jumps on these planks, necessary sound effects are produced, especially when depicting the scenes of fighting. Oil lamps or petromax lights (now electric lamps) are hung from the top about a couple of feet away from the screen behind it. The performers stand in line with the lights with the puppet figures held against the screen, and manipulated by the hands with the help of the sticks attached to the figures, so that light rays from the lamp fall on the screen through the figures and the shadow of the performer himself is avoided. The required figures for the play are kept in a basket container of size 6 feet × 4 feet or on an open cot. The song accompanier stands or sits at the end of the stage and performs his or her task. In villages the show starts at 9 or 10 p.m. and lasts till 4 to 5 a.m. the next morning. The show commences by singing an invocation to Lord Vigneswara and Goddess Saraswathi by the performers.

Viewing the Socio-economic conditions of the Shadow Play Artists.—It is noticed that almost all the shadow play artists are in straitened circumstances. One troupe which hail from Avulenna village, Belaguppa firka of Kalyandrug taluk of Anantapur District is an itinerant wholetime playing group. The head of the troupe is an eighty years old veteran Balappa. His son Sri Hanumantha Rao (50) and daughter-in-law (Lakshmamma) mainly run the shows. They are assisted by their son Subha Rao (25) and Daughter-in-law Sanjeevamma. One outsider Kesavaraju married one of the daughters of Hanumantha Rao and thus become a member of the party. He assists in singing and playing the harmonium. They speak Marathi. These people claim that this art has been in the family for the last three or four generations. They have been sanctioned some lands in Inam called Bommalata manyams (బొమ్మలాట మాన్యం) in their villages. But they hardly cultivate the land. The lands are leased to outsiders and players move about with their folk art work. They even move 70 miles away from their home village. The entire family moves in a double bullock cart in which they carry their equipment (musical instruments and figures, about 80, in a rectangular bamboo basket). The troupe camps where there are choultries (rest house) and covers the surrounding villages. The villagers who invite the troupe for putting up a show

provide all the facilities of the stage viz., the screen (2 white sarees or dhoties stitched together), oil lamps, or petromax and erection of an open air stage. They also pay their maintenance and give to the performers turmeric and betal nuts. A remuneration of Rs. 30 will be given for one performance. Each play lasts the whole night. They perform on alternate days. They do not take drinks.

The other troupe hails from a village of Chekarlapalle, Penukonda taluk. Pedda Anjanayya (50) is the head of the troupe. His wife Hanumakka assists in singing. His son Chinna Anja and his wife Hanumakka (Jr.) take leading parts in the performance. This lady's father was an agriculturist, though her ancestors practised the leather art shows. They speak Marathi fluently. This family has taken to agriculture in the village, but not given up ancestoral art completely. In off-season they put up shows if invited by others. The art passes from generation to generation. No special training is given. The youngsters start assisting their elders in all aspects of the play from their childhood and acquire the art themselves through actual participation.

PUPPETS OTHER THAN LEATHER SHADOW PLAY FIGURES.

Marionettes are known both in North and South India. But there is one marked difference in that the marionette player of the South uses stories from mythology—the epics and the puranas—for his drama. His lyrics and themes have come from the devotional movement of the later medieval period when such of present day rural and folk drama struck its roots. Puppet drama in the North has survived today only in Rajasthan though the performers like migratory birds spread out all over Northern India for eight months in the year. (There are a few stray parties in Orissa and West Bengal.)

Rajasthani puppeteers : Bhatas, as they are called, is a caste name used to be applied to the professional minstrels and court poets who got their patronage and encouragement not only from the ruling princes but from Bhamis, a community of weavers. These weavers live in villages like Kuchaman and Parabatsar in Rajasthan and the puppeteers also have their residence near about. In the beginning these puppeteers used to give their shows at weddings and other festive occasions at the homes of the particular Bhamis to whom they are traditionally attached. But in the past 50 years they were depending on the fees collected at shows at different places outside the towns and villages.

For the performance only two bed sheets are required by the Rajasthani puppeteer. Further either a stage or platform which is usually required for the other type of performances is not required in these acts. These bed sheets will be placed vertically, the inside of one facing the inside of the other, the space between the two being about 5′ to 6′–the length of the performing stage. The width of the bedsheets is the width of the stage. Up to half of the bedsheets a proscenium is hung, with small arch like formations and no drop curtain. Above the proscenium, a decorative screen is stretched across, so as to conceal the manipulator of the puppets. At the back is spread out a dark back cloth up to the height of the proscenium leaving the rest open for the manipulator. A hurricane lantern is placed near the proscenium. At times a third bedsheet is also placed horizontally to support the back cloth, its legs providing the pegs on which to hang the puppets.

The puppets usually range in size between 9″ to 18″ and are made of light wood and cloth. The head is carved out of wood-stylized medieval feudal faces painted with firm lines and in bright colours, eyes wide open and the other features prominently displayed. Cloth stuffings are used to form the chest and the arms while the portion from the waist downwards is indicated by a long skirt, there being no legs and feet. The pattern of this skirt, reminds us of the Jama the men in 16th to 18th centuries used to wear. Black strings are tied to the arms, hands, the skirt and other parts of the body. Animal figures such as Rajasthani elephant, horse and the snake are also made more attractively. and used in the performances. Tricks such as the dancer lifting her skirt are managed by means of pins which can raise the cloth unnoticed.

Manipulation is by means of the strings, the loops of which slide into fingers. Rajasthani puppeteers do not use any rods but the western puppeteers have them for manupulation. Nimble movements are no doubt facilitated by the fingers but simultaneous action and quick exits and entrances are not possible in the Rajasthani technique.

The manipulator stands behind while his wife sits outside near the proscenium with a drum. The manipulator manages the puppets with both his hands and with a wooden clip held between his teeth he produces a peculiar whistle—like sound to indicate the speech of the puppets. His wife interprets these sounds to the audience in ordinary language. Thus we find the communication between the world of puppets and that of humans. Songs are also sung in between action and dialogue by the wife of the puppeteer. The songs include beautiful lyrics of love and sorrow and the suffering from the Rajasthani homes and fields, not connected with the story and yet quite in harmony with the gentle environment of colours and subdued light.

In olden days there must have been full fledged dramas but now-a-days most of the traditional puppeteers are able to present only one story—the story of Amar Singh, who being called into the presence of Emperor Shah Jahan at Agra, refused to bow to him, fought the lords and plunged down the rampart of the fort on horse back. The emphasis is upon the pageantry of the court and the subsequent fighting. One important thing about the Rajasthani puppetry is that by the various tricks of manipulation the audience were made to be interested in the action than over the essence of the drama. These puppeteers have drawn their stories and inspiration from the ballads of the later middle ages. Thus we find in their plays, heroism of warriors, the pageantry of court, rather than saints, devotees and their deeds.

Marionettes in South India.—The string puppets in South India, including those from Andhra Pradesh depict the acts and plays drawn from epics and puranas. It has a mixutre of music with proper well known stories.

Mani Iyer and his troupe hail from Kumbakonam near Thanjavur in Madras State. The speciality of his puppets is that they are larger in size than the Rajasthani ones—1½ feet to 3 feet high, and are artistically carved and painted. Further the material used is light wood, stuffed cloth and pith. Bright and glamorous costumes and intricate jewellery on elaborate figures with correct facial features are set up, giving a realistic out look. Mani Iyer is fastidious about movements and therefore manipulates the puppets by means of thick black rods—not altogether camouflaged by the dark back cloth. The controls are held not only in the two hands but also operated by the movement of the head of the manipulator. This is arranged by tying the strings from the head of the puppet to a circular disc placed on the head of the manipulator. As the latter moves his head, so does the puppet. Here, the dialogue is interspersed with songs—all in the correct classical style. The manipulators sing and at the same time, speak while they pull the strings or control the rods. The plan of the stage is somewhat more elaborate than the Rajasthani one.

String puppets are also popular in northern parts of Mysore State—villages in the Dharwar District. The speeches of the puppets are marked by alliteration and elevated diction. The special thing in this puppet variety is that of an occurrence of a comic character named Hanumanayaka. The puppet heads are so constructed as to allow for lip movements, a device practically unknown to the Rajasthani puppeteer.

The glove or hand puppets.—This variety is the one which could easily be made. It is worn on the hand. The puppet head is hollow and fits on the first finger of the puppeteer's hand. The hands of the puppets are hollow and

quite correctly fit on the thumb and the middle finger of the puppeteer's hand. The puppet's body covers the puppeteer's forearm. Here these puppets have no legs. It is also noticed that at a time two puppets could be operated by both hands of the puppeteer and while manipulating these, he changes his voice, so that each puppet sounds different from the other puppet.

The rod puppet is controlled by rods ors tiffwires from beneath. Its body consists of vertical rods. The middle rod is jointed and on its upper end, the head is fixed. The vertical rods are jointed together by a horizontal rod, or cross bar, where the shoulders should be and from this hang the arms. It has no legs.

PUPPETRY IN DIFFERENT PARTS OF THE WORLD.

The puppetry in London, has become identified as an entertainment for or by children. In the adult groups, it appears mainly as a television or night club variety act and as an advertising or promotion gimmick. As a result, little is known of the great variety of puppet forms. In London, the puppetry is known only in small hand type, perfectly suited to young children and beginners while the highly intricate marionette is left to the professionals or older, diligent amateurs. Further in this country pupperty has suffered from one-sided application. Too often puppets are made and not used. By the time one puppet is produced, taking its own course of time in production, naturally the interest also wanes. Another reason for this is the inclusion of puppetry in arts and crafts programmes where its inherent nature as a theatre form is overlooked.

It is known that shadow puppets existed in Java in the tenth century, and they influenced the development of the theatre of human actors and are still an important part of the popular theatre.

Even earlier shadow plays were developed in China, reached their heyday in the eighteenth century and still maintain a place in the folk art of the country. The figures are skilfully cut with scissors or knife out of donkey skin parchment. Embroideries and hair, the leaves of trees and ferns are indicated by delicately cut tracery. The bodies are supported, on thin fillets of bamboo held in the operator's hand. The movable hands and limbs are manipulated by their threads. The parchment is tinted with rich colours which have a rare translucence when thrown on the screen. There are at present two schools of thought in production of the leather shadow figures. The Southern school popular in Fukien Province has a history that can be traced back to Sung dynastry (A.D. 960–1278). The plays at that time were mostly based on religious stories derived from Buddhism. Later it adopted folk tales more familiar to its audiences. Its figures are larger than those of the Northern school and its music more soft like

the flowing waters of the beautiful rivers of South China. The small figures of the Northern shadow theatre, about a foot high are more lively and their audiences delight in stories of virile acrobatic heroes o the people. Its music is more robust than that of the Southern school. The play of shadow theatre include most of the fairy and folk tales familiar to the people of all China. The tale of the white snake, a familiar one, pertains to a fairly white snake transformed into a beautiful girl. She falls in love with and marries a young man and struggles hard against a bigoted recluse to retain the love of her husband. In the struggle for this, she is imprisoned under a pagoda. Many years later, her true love triumphs, the pagoda is destroyed and she is freed. The State puppet theatre established in 1953 under the Ministry of Cultural Affairs is making a comprehensive study of the whole heritage of this interesting art. In addition to the reviving and reforming the classical repertoire, the state puppet theatre is developing new plays dealing with modern themes. As one of its main tasks it has been given the provision of entertainment for the children. In January 1954 the first gala performance of the resurrected puppets of the State took place before a crowded audience at the Youth theatre.

In America puppetry is an entertainment, almost exclusively for children. The reason lies in the historical development of puppetry in this country. During the latter part of the nineteenth century, companies such as the Royal Marionettes came from England to America and made coast to coast tours with lavish productions of plays, variety acts and extravaganzas. Such shows penetrated to the farthest backwoods, bringing a bit of theatre to the people of the hinter lands. By the turn of the century, however other forms of entertainment had gradually replaced the puppet shows both large and small. Then around 1914 Tony Sarg, first in England, then in New York City, began producing a kind of puppet show new to America. Instead of the old type with songs, dances and transformations, he produced fully developed plays with excellent scenery and lighting, beautifully costumed puppets and well trained puppetteers. Other professional companies followed Sarg's and their shows too, delighted children from coast to coast. The American adult audience is familiar with the puppet largely as an effective advertising device and in the more or less sophisticated variety act.

In Western Europe, puppets probably were first associated with religious ritual, even as far back as Greek times. They changed the form, but not their function during the growth of the Christian church in the middle ages, regained some of their classic Roman characteristics with the rise of the "Commedia dell Arte" of Italy in 16th Century and moved with the spread of renaissance art into all parts of Europe. Thus it was that Pulcinella originally a character in human "Commedia dell Arte, was adopted by the puppetteers

and became so popular that he was imitated in many countries. He can be compared to Mr. Punch of England, Casper of Germany, Petroushka of Russia and Polichinella of France.

Ceylon is also famous for the production of folk arts and crafts in the past. The puppets (string and glove) are round and are of three to four feet in height. The peculiarity is that more prominence is given to the stage. A raised platform which serves as the stage is divided into two wings with certain angle and a centre. The centre portion is the audience chamber of the King where he sits in state on his throne. The backgrounds for the divisions of the stage are filled suitably with dark background curtains. The centre and the two wings are provided with separate drop curtains which can be rolled up. At the back of the stage is a circular railing, just behind the divisions, for the manipulators to lean on it conveniently in operation of the figures. The puppets are shown on all the three divisions of the stage while one division is being made ready, the show continues in the other.

COMMON USES OF PUPPETTRY IN A SOCIETY.

The main purpose of the puppet show is to entertain an audience with suspence, puns, wit and humour.

In puppet shows, not only the puppeteer is being educated but the listeners also, without any pain. Therefore it becomes a true audio-visual aid in teaching.
Puppets through self expression, help the audience to develop the personality, there-by we may expect new leaders from shy villagers.

Some times the villagers themselves will be putting up their own plays. Often their plays will reveal their common problems. The stories may be chosen and acted in such a way that the person's characters may be brought in, thereby the audience may repent for their faults or drawbacks and lead a noble way of life. Thus social action is stimulated and a change occurs without any quarrel.

Thus puppets have unlimited possibilities in villages for entertainment, education, self expression and social action.

PART II.

DESCRIPTIVE NOTES (CATALOGUE) ON THE PUPPETS IN THE COLLECTION OF MADRAS GOVERNMENT MUSEUM.

.. MALABAR (KERALA) LEATHER SHADOW PLAY FIGURES :

Thirty four leather non coloured figures (57/41 to 90/41 General Accession Register, Vol. II) were purchased through the Sub-Magistrate, Palghat, Kerala for Rs. 66·37 in 1941.

Serial number. (1)	*Accession number.* (2)	*Description of the puppets.* (3)
1	57/41	.. *Mahoduran or Mahodara*—Son of Vishvamitra. A General in Ravana's army. (Ramayana). L : 50 cms. B : 35 cms.
2	58/41	.. *Patta Pava*—Male character. L : 31 cms. B : 24 cms.
3	59/41	.. *Vibhushanan or Bibishana*—Brother of Ravana and a devotee of Rama, who conferred the Kingdom of Lanka on him after Ravana's death in the battle (Ramayana). L : 45 cms. B : 25 cms.
4	60/41	*Hanuman*—A monkey minister of Sugriva, the king of monkeys. Hanuman was the son of Pavana, the god of the wind and Anjana. He became a devotee of Rama and was an ideal disciple. He is also known as Maruti (Windgod), Anjaneya, Yogachara, and Rajathanthriya. (Ramayana). L : 69 cms. B : 51 cms.
5	61/41	*Ravana*—Ten headed titan, the king of Lanka, who carried off Sita and was slain by Rama. The name means vociferous, " one who roars ". (Ramayana). L : 58 cms. B : 40·5 cms.
6	62/41	*Garudan*—King of birds, the vehicle of Sri Vishnu and the destroyer of serpants. (Ramayana). L : 38 cms. B : 30 cms.

7	63/41	..	*Patta Pava*—Male character. L : 35 cms. B : 26 cms.
8	64/41	..	*Elephant*—The white Elephant is the Vahana of Indra. (Mahabharatha). L : 14·5 cms. B : 11 cms.
9	65/41	..	*Stri Pava*—Female character. L : 48 cms. B : 21 cms.
10	66/41	..	*Kumbhakarnan*—Elder brother of Ravana, a monster, killed by Rama. (Ramayana). L : 72 cms. B : 38 cms.
11	67/41	..	*Malliavan*—Ravana's father-in-law, brother of Sumati and father of Mandodari. (Ramayana). L : 70 cms. B : 35 cms.
12	68/41	..	*Aksha Kumaran*—Second son of Ravana. He fights with Hanuman at Asoka groove. (Ramayana). L : 28 cms. B : 18 cms.
13	69/41	..	*Mandodari*—Wife of Ravana, mother of Indrajit, Meganathan and Atikayan. (Ramayana). L : 58 cms. B : 58 cms.
14	70/41	..	*Parnasala Seetha*—Seetha in the forest hut. (Ramayana). L : 37 cms. B : 24·5 cms.
15	71/41	..	*Athikayan*—One of the sons of Ravana, killed by Rama in the battle with his uncle Kumbakarnan. (Ramayana). L : 67 cms. B : 45 cms.
16	72/41	..	*Seetha*—Daughter of King Janaka, King of Mithila, and wife of Rama. (Ramayana). L : 26 cms. B : 12 cms.
17	73/41	..	*Bharathan*—Younger brother of Rama and son of Queen Kaikeyi. (Ramayana). L : 47 cms. B : 34 cms.
18	74/41	..	*Sathrughunan*—Slayer of enemies, the fourth son of Sumitra. (Ramayana) L : 28 cms. B : 15 cms.
19	75/41	..	*Indrajith*—Son of Ravana, who is also called Ravani and Indrashatru. He is the brother of Meganathan and Athikayan. (Ramayana). L : 73 cms. B : 35 cms.

20	*76/41	..	*Rama or Ramachandra*—The incarnate of Shri Vishnu and the son of Queen Kausalya. Main character in Ramayana.
21	77/41	..	*Jatayu*—The King of Vultures, who protected Ravana from carrying Sita away. (Ramayana). L : 38 cms B : 30 cms.
22	78/41	.	*Radham*—A chariot. (Mahabharatha). L : 53 cms. B : 34 cms.
23	79/41	..	*Horse or Hayagrivá*—According to one legend Vishnu himself assumed this form to recover the Vedas which had been stolen by two Daityas (Rakshashas), Madhu and Kaitabha. L : 15 cms. B : 7 cms.
24	80/41	..	*Stag*—Maricha (a demon) takes the form of a golden stag and goes about in the vicinity of Parnasala. Sita liked to have the stag and persuaded Rama to get it. (Ramayana). L : 33 cms. B : 22 cms.
25	81/41	..	*Lakshmanan.*—Son of Queen Sumitra, favourite brother of Rama who accompanies him in his exile. He is said to be the incarnation of the thousand headed Shesha, the Serpant who upholds the world. (Ramayana). L : 54 cms. B : 39 cms.
26	82/41	..	*Rishi.*—Sages are included in four classes. They are as follows :— (1) Raja Rishi—Royal rishi. (2) Maha Rishi—A great rishi. (3) Brahma Rishi—A sacred rishi. (4) Deva Rishi—A divine rishi. (Ramayana)—L : 26 cms. B : 16 cms.
27	83/41	..	*Angathan*—The son of Vali, a monkey warrior. (Ramayana) L : 40 cms. B : 20 cms.
28	84/41	..	*Jambavan*—(Jambavat) King of bears. (Ramayana). L : 50 cms. B : 32 cms.
29	85/41	..	*Ganapathy*—The elephant God, the one who stops obstacles. L : 29 cms. B : 20 cms.

* 76/41 Sent to Dr. H. L. Shapiro of the American Museum of Natural History, Chicago for exchange purposes (1947).

30 86/41 .. *Bali or Vali.*—King of monkeys, slained by Rama. His brother was Sugriva (Ramayana). L: 45 cms. B: 28 cms.

31 87/41 .. *Soorpanagha.*—Sister of Ravana, a female titan, mutilated by Rama and Lakshmana (Ramayana). L: 77 cms. B: 46·5 cms.

32 *88/41 .. *Surgreevan.*—King of monkeys and Rama's ally (Ramayana).

33 89/41 .. *Sapthasalam.*—Courtyard wall scene. L: 71 cms. B: 38 cms.

34 90/41 .. *Sri Rama.*—Ref. item No. 76/41. L: 60 cms. B: 36 cms.

II. (*A*) ANDHRA LEATHER SHADOW PLAY FIGURES.

Eight leather coloured figures (68/43 to 75/43. General Accession Register, Volume II) were purchased from Cuddapah, Andhra Pradesh, while on the tour by Curator, Anthropology Section, in 1943.

35 68/43 .. *Bangarakka.*—A lady who cannot keep secrets and she is the main lady comedian in leather puppetry. L: 86 cms. B: 68 cms.

36 69/43 .. *Bhima.*—The second of the Pandavas, begotten of Kunti by God Vayu. He was famous for his strength and swiftness and for his skill. He is the incarnation of the god of Wind and Indra. The principal events of his life are his conquest of Jarasandha, the fearful vow uttered by him against Duryodhana and Dussasana and fulfilling the same in the great war and also his killing of Kichaka and Bakasura (Mahabharatha). L: 141 cms. B: 75 cms.

37 70/43 .. *Cow.*—Sacred animal and worshipped by Hindus. A special cow is called the Kamadhenu. L: 70 cms. B: 63 cms.

* 88/41 Sent to Dr. H. L. Shapiro of the American Museum of Natural History, Chicago for exchange purposes. (1947)

38 71/43 .. *Deer.*—When the five Pandava brothers returned from the exile, Parikshit (Grandson of Arjuna) became the King of Hastinapuram. One day he went out for hunting, he wounded a deer. (Mahabharatha). L : 43 cms. B : 24.5 cms.

39 72/43 .. *Cheeta.*—(Tiger) Vahana of Ayyapah. L : 125 cms. B : 68 cms.

40 73/43 .. *Tiger.*—Vahana of Ayyapah. L : 100 cms. B : 63 cms.

41 74/43 .. *Stag.*—Ref. item No. 80/41. L : 37 cms. B : 24 cms.

42 75/43 .. *Hanuman.*—Ref. item No. 60/41. L : 30 cms. B : 18 cms.

II. (*B*) ANDHRA LEATHER PUPPETS.

Ten leather coloured figures (4/57 to 13/57 General Accession Register Vol. II) of Nellore type, Andhra Pradesh were purchased through Thiru Kodur Ramamurthy, Artist, 21-A, Orms Road, Madras-10 for Rs. 150 in 1957.

43 4/57 *Rama.*—Ref. item No. 76/41. L : 180 cms. B : 68 cms.

44 5/57 *Seetha.*—Ref. item No. 72/41. L : 100 cms. B : 65 cms.

45 6/57 *Anjaneya.*—Another name of Hanuman. L : 136 cms. B : 75 cms.

46 7/57 *Ravana*.—Ref. item No. 61/41. L : 142 cms. B : 84 cms.

47 8/57 *Indrajit.*—Ref. item No. 75/41. L: 118. B: 66 cms.

48 9/57 *Krishna.*—The most well known God of the Hindus. He is considered as an "Avatara" or incarnation of Vishnu, who is said to have had ten incarnations. Krishna's father was Vasudeva, a king of the Yadavas and therefore he was known as Vasudeva. Krishna is popularly credited with numerous love affairs. He acted as the charioteer of Arjuna in the great battle of Kurukshetra between Pandavas and Gaurawas. (Mahabharatha). L : 137 cms. B : 74 cms.

49 10/57 .. *Arjuna*.—The King of Haihayas, the third son of Kunti and Kritavirya, begotten by God Indra, the bravest of the Pandavas, the best bow-man and the brightest star in the galaxy of warriors. He won Subratra at the Swayamvara by performig the most brilliant feat in archery. During his wanderings (Self imposed exile owing to breach of rule) he married Ulumbi and Chitrangada. He lived incognito in the court of king Virata teaching dancing and music to princess Uttara. Bhishma and Karna, the two greatest warriors on the Kaurava side, were killed by Arjuna. (Mahabharatha). L: 117 cms. B: 59 cms.

50 11/57 .. *Draupathy*.—Daughter of Draupada and the common wife of five Pandavas. She is supposed to be the sister of Krishna. She underwent difficult and various mental and physical sufferings, troubles and vexations with unrivalled fortitude and patience. She was a model of duty, charity, truth, devotion to Bhagawan, chastity and righteousness. During the period of incognito life, she lived by name 'Sairindhri' in the palace of king Virata, as an attendant to the queen. (Mahabharatha). L: 96 cms. B: 51 cms.

51 12/57 .. *Horse and rider*.—White horses were used for the Chariot by Suriya, the Sun God. L: 108 cms. B: 67 cms.

52 13/57 .. *Attamma*.—Aunty. L: 84 cms. B: 63 cms.

II. (*C*) ANDHRA LEATHER PUPPETS.

Twenty-eight leather coloured figures of Andhra type (47/59 to 74/59 General Accession register Vol. II) were purchased through Thiru Kodur Ramamurthy, Artist, for Rs. 420 in 1959.

53 47/59 .. *Seetha*.—Ref. item No. 72/41. L: 106 cms. B: 50·5 cms.

54 *48/59 .. *Subadra*.—Sister of Krishna, wife of Arjuna and mother of Abimanyu. (Mahabaratha).

*48/59 Sent to Musee de Royal, Cango, Belge on exchange (1960).

55	49/59	..	*Draupathy*—Ref. item No. 11/57. L : 100 cms. B : 51.5 cms.
56	50/59	..	*Purohita*—A family priest. L : 110 cms. B : 52.5 cms.
57	51/59	..	*Lakshmana*—Ref. item No. 81/41. L : 114 cms. B : 58 cms.
58	52/59	..	*King*—Ruler of a kingdom. L : 139 cms. B : 63 cms.
59	53/59	..	*Headman*—Head of a family, society or workers. L : 111 cms. B : 56 cms.
60	54/59	..	*Rama*—Ref. item No. 76/41. L: 75 cms. B: 53 cms.
61	*55/59	..	*Virata*—The King of Matryas. The Pandavas and Draupathy lived incognito at his palace for one year. (Mahabharatha). L : cms. B : cms.
62	56/59	..	*Arjuna*—Ref. item No. 84/57. L : 117 cms. B : 56 cms.
63	57/59	..	*Jambavan*—Ref. item No. 84/57. L : 112 cms. B : 65 cms.
64	58/59	..	*Vidushaka*—Messenger of Ravana. L: 85 cms. B : 35.5 cms.
65	59/59	..	*Anjaneya*— Ref. item No. 6/57. L : 101 cms. B : 49·5 cms.
66	60/59	..	*Rakshasa*—A group of demons or titans, very strong and supposed to be expert in witchcraft and often had cannibalistic tendencies (Ramayana). L : 140 cms. B : 60 cms.
67	61/59	..	*Purohita*—Ref. item No. 50/59. L : 122 cms. B : 51 cms.
68	*62/59	..	*Juthu Poligadu*—A person who tells lies always and the main male comedian.
69	63/59	..	*Vanara*—Monkeys which formed an army to Lord Rama (Ramayana). L : 111·5 cms. B : 52·5 cms.
70	64/59	..	*King*—Ref. Item No. 52/59. L : 120 cms. B : 60 cms.

* 55/59 Sent on exchange to Musee de Royal, Congo, Belge. (1960).

* 62/59 Sent to H.A. Mubin Sheppard, Director of Museums, Federation of Malaya, on exchange. 1963)

71 * 65/59 .. *Vali*—Ref. item No. 86/59.

72 66/59 .. *Sakuni*—Son of the King of Gandharas, brother of Gandhari and uncle of Duryodhana, a great cheat and an adept in the art of gambling. He was killed by Sahadeva in the great battle. (Mahabharatha). L : 117 cms. B : 57 cms.

73 67/59 .. *Tiger* —Ref. item No. 73/43.
L : 71·5 cms. B : 96 cms.

74 68/59 .. *Vinayaka*—Ref. item No. 85/41.
L : 137 cms. B : 56 cms.

75 69/59 .. *Maricha* —Ref. item No. 80/41.
L : 120 cms. B : 60·3 cms.

76 * 70/59 .. *Ravana*—Refer item No. 61/41

77 * 71/59 *Rakshasa*—Refer item No. 60/59.

78 * 72/59 .. *Vidushaka*—Refer item No. 58/41.

79 73/59 .. *Vibishana*—Refer item No. 59/41.
L : 118 cms. B : 60 cms.

80 74/59 .. *Ravana*—Refer item No. 61/41.
L : 148 cms. B : 78 cms.

II. (*D*) ANDHRA LEATHER SHADOW PLAY FIGURES.

Fifty leather shadow play figures of Andhra type (9/67-1 to 9/67-50 General Accession register Vol. II) were purchased from the Handicrafts Board, Mount Road, Madras-2 for Rs. 4,000 in 1967.

81 9/67-1 .. *Hanuman*—Refer item No. 60/41.
L. 78·5 cms. B : 34 cms.

82 9/67-2 *King*—Refer item No. 52/59.
L : 112 cms. B : 49.5 cms.

83 9/67-3 *Ravana*—Refer item No. 61/41.
L : 132 cms. B : 70 cms.

84 9/67-4 *Demon*—(Rakshasha).
L : 110 cms. B : 46 cms.

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* 65/59, * 70/59, * 71/59 and * 72/59 were sent to H.A. Mubin Sheppard, Director of Museums Federation of Malaya, on exchange.

85	9/67-5	..	*Warrior on chariot*— L : 115 cms. B : 60 cms.
86	9/67-6	..	*Javan*—(*Muslim*)—A servant. L : 85 cms. B : 35 cms.
87	9/67-7	..	*Devotee*— L : 71 cms. B : 50 cms.
88	9/67-8	..	*Rakshasha with club in his hand*— L : 90 cms. B : 59 cms.
89	9/67-9	..	*King*— L : 112 cms. B : 58 cms.
90	9/67-10	..	*Warrior with a sword in his left hand*— L : 83 cms. B : 40 cms.
91	9/67-11	..	*Rakshasha*— L : 139 cms. B : 46 cms.
92	9/67-12	..	*Vibhishana*— L : 157 cms. B : 64 cms.
93	9/67-13	..	*Sugriva*— L : 113 cms. B : 48 cms.
94	9/67-14	..	*Rama*— L : 131 cms. B : 57 cms.
95	9/67-15	..	*Arjuna with bow and arrow*— L : 118 cms. B : 65 cms.
96	9/67-16	..	*Arjuna on chariot*— L : 104 cms. B : 69 cms.
97	9/67-17	..	*Warrior on horse back*— L : 84 cms. B : 58 cms.
98	9/67-18	..	*Hanuman*— L : 102 cms. B : 47 cms.
99	9/67-19	..	*Hanuman*— L : 103 cms. B : 38 cms.
100	9/67-20	..	*Sita*— L : 60 cms. B : 39.5 cms.
101	9/67-21	..	*Rishi*— L : 112 cms. B : 51 cms.
102	9/67-22	..	*Dharmaraja*— L : 160 cms. B : 63 cms.

103	9/67–23	..	*Cow*—	
			L : 69 cms.	B : 60·5 cms.
104	9/67–24	..	*Abhimanyu*—	
			L : 102 cms.	B : 69·5 cms.
105	9/67–25	..	*Rakshasha*—	
			L : 123 cms.	B : 53 cms.
106	9/67–26	..	*Rakshasha*—	
			L : 98 cms.	B : 59 cms.
107	9/67–27	..	*Rakshasha*—	
			L : 124 cms.	B : 52 cms.
108	9/67–28	..	*Arjuna*—	
			L : 92 cms.	B : 57 cms.
109	9/67–29	..	*Rakshasha*—	
			L : 125 cms.	B : 58 cms.
110	9/67–30	..	*Rakshasha*—	
			L : 115 cms.	B : 52 cms.
111	9/67–31	..	*Rakshasha*—	
			L : 127 cms.	B : 57 cms.
112	9/67–32	..	*Abhimanyu*—	
			L : 96 cms.	B : 64 cms.
113	9/67–33	..	*King Virata*—	
			L : 110 cms.	B : 67 cms.
114	9/67–34	..	*Bhima*—	
			L : 138 cms.	B : 53 cms.
115	9/67–35	..	*Duryodhana*—	
			L : 90 cms.	B : 60 cms.
116	9/67–36	..	*Karna*—Belongs to Gaurhavas, rivals of Pandavas.	
			L : 112 cms.	B : 65 cms.
117	9/67–37	..	*Lakshmana*—	
			L : 120 cms.	B : 55 cms.
118	9/67–38	..	*Vishvamitra*—	
			L. 79 cms.	B : 30 cms.
119	9/67–39	..	*Hanuman as messenger*—	
			L : 90 cms.	B : 30 cms.

120	9/67-40	..	*Krishna*— L: 104 cms. B: 42 cms.
121	9/67-41	..	*Abhimanyu*— L: 83 cms. B: 50 cms.
122	9/67-42	..	*Arjuna fighting*— L: 95 cms. B: 65 cms.
123	9/67-43	..	*King Dasaratha*— L: 148 cms. B: 72 cms.
124	9/67-44	..	*Arjuna to Virata's Court*— L: 127 cms. B: 72 cms.
125	9/67-45	..	*Shakuni*— L: 80 cms. B: 60 cms.
126	9/67-46	..	*Dronacharya*—A guru in the art of bow and arrow (Mahabharatha). L: 75 cms. B: 60 cms.
127	9/67-47	..	*Bharatha*— L: 165 cms. B: 62 cms.
128	9/67-48	..	*Messenger*— L: 66 cms. B: 28 cms.
129	9/67-49	..	*Deer*— L: 57 cms. B: 40 cms.
130	9/67-50	..	*Hanuman*— L: 75 cms. B: 40 cms.

III. MYSORE LEATHER SHADOW PLAY FIGURES.

Fortysix leather coloured figures of Mysore variety (22/60 to 67/60-General Accession Register, Volume II) were acquired by exchange from Thiru. Kodur Ramamurti, Director, Indigenous School of Arts and Crafts, Madras in 1960.

131	22/60	..	*Ghatothagaja*—Son of Bhima. L: 137 cms. B: 68·5 cms.
132	*23/60	..	*Dasakandan* .. Another name for Ravana. (Ramayana).
133	24/60	..	*Horse*— L: 60 cms. B. 37 cms.

*23/60 Sent to H. A. Mubin Sheppard, Director of Museums, Federation of Malaya, on exchange (1963).

134	25/60	..	*Camel*—An Indian animal in the story used by Karnataka leather puppeteers. L : 69 cms. B : 63 cms.
135	*26/60	..	*Buffalo*—Vahana of Yama.
136	27/60	..	*Vidushan*—Brother of Ravana who conferred the Kingdom of Lanka on Rama after Ravana's death. L : 111 cms. B : 74·5 cms.
137	28/60	..	*Rakshasha Raja*—Refer item No. 60/59. L : 138 cms. B : 60·5 cms.
138	29/60	..	*Indrajit*—Refer item No. 75/41. L : 155 cms. B : 69 cms.
139	30/60	..	*Sita*—Refer item No. 72/41. L : 85 cms. B : 31 cms.
140	31/60	..	*Surpanakai*—Refer item No. 87/41. L : 85 cms. B : 54 cms.
141	32/60	..	*Yamadharman*—King of the Hell. L : 153·5 cms. B : 84.5 cms.
142	33/60	..	*Draupathy*—Refer item No. 11/57. L : 101 cms. B : 62 cms.
143	34/60	..	*Mandothary*—Refer item No. 69/41. L : 84 cms. B : 51 cms.
144	35/60	..	*Ravana*—Refer item No. 61/41. L : 182 cms. B : 82 cms.
145	36/60	..	*Mail Ravana*—Related to Ravana, a rakshasha king. (Ramayana). L : 186 cms. B : 83 cms.
146	*37/60	..	*Sri Rama*—Refer item No. 76/41.
147	38/60	..	*Vinayakar*—Son of Siva, with the head of elephant. L : 79 cms. B : 43 cms.
148	*39 /60	..	*Draupathy*—Refer item No. 11/57.
149	40/60	..	*Vidhusaki*—Sister of Ravana, another name for Surpanaka. L : 89 cms. B. 52 cms.
150	41/60	..	*Purohita*—Refer item No. 50/59. L : 121 cms. B : 55·5 cms.

* 26/60 Sent to H. A. Mubin Sheppard, Director of Museums, Federation of Malaya, on exchange (1963).
* 37/60 Sent to Musee de Royal Congo, Belge, on exchange (1960).
* 39/60 Sent to H. A. Mubin Sheppard, Director of Museums, Federation of Malaya, on exchange (1963)

151 42/60 .. *Grama Adhikari*—Village Headman.
L : 165 cms. B : 82 cms.

152 43/60 .. *Elephant*—
L : 42 cms. B : 50 cms.

153 44/60 .. *Elephant and Mohout*—
L : 67 cms. B : 53 cms.

154 45/60 .. *Vatsala*—One of the wives of Arjuna.
L : 82 cms. B : 61 cms.

155 46/60 .. *Cobra*—Neck ornament of Siva.
L : 62 cms. B : 6 cms.

156 47/60 .. *Snake Charmer*—Caste group who catches and sells snakes.
L : 106·5 cms. B : 49 cms.

157 48/60 .. *Abhimanyu*—Son of Arjuna and Subhadra, the sister of Krishna. He married Uttara, daughter of King Virata. He was the father of Parikshit. He was a lad of eighteen only. He fought bravely against seven commanders single handed. He was put to death by them while he was lying unconscious (Mahabharatha).
L : 100 cms. B : 46 cms.

158 49/60 .. *Visvarupa Anjaneyalu*—Messenger of Rama, who attained his real and huge structure once (Ramayana).
L : 80 cms. B : 55 cms.

159 50/60 .. *Hanuman*—
L : 60 cms. B : 40 cms.

160 51/60 .. *Mandodhari*—
L : 105 cms. B : 49·5 cms.

161 52/60 .. *Mandodhari*—
L : 90 cms. B: 52 cms.

162 53/60* .. *Attamma*—

163 54/60 .. *Chariot*—
L : 111 cms. B : 55 cms.

164 55/60* .. *Crocodile*—

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* 53/60 Sent to H. A. Mubin Sheppard, Director of Museums, Federation of Malasia, on exchange (1963).
* 55/60 Sent to Musee de Royal, Congo, Belge, on exchange (1960).

165 56/60 .. *Mohammaden*—There some stories of character of Mohamadan in Karnataka leather puppets.
L : 93 cms. B : 32 cms.

166 *57/60 .. *Lakshmanan*—

167 58/60 .. *Grama Adikari*—
L : 146 cms. B : 54 cms.

168 59/60 .. *Sri Pathra*—Female character.
L : 95 cms. B : 37 cms.

169 60/60 .. *Lanka Anjaneya.*—Anjaneya, when he was in Lanka.
L : 90 cms. B : 60 cms.

170 61/60 .. *Male Pathra*—A male character.
L : 78 cms. B : 49 cms.

171 62/60 .. *Sugrivan*—
L : 118 cms. B : 51 cms.

172 63/60 .. *Kunti.*—The mother of Pandavas.
L : 90 cms. B : 50 cms.

173 64/60 .. *Arrows* (*Five in number*)—Used by the kings and warriors.
L : 45 cms. B : 5 cms.

174 65/60 .. *Head of Anjaneya*—
L : 61 cms. B : 53 cms.

175 66/60 .. *Head of Maricha*—
L : 48·5 cms. B : 24 cms.

176 67/80 .. *Head of Indrajit*—
L : 37 cms. B : 24 cms.

IV. TAMIL NADU LEATHER SHADOW PLAY FIGURES.

Seventy two leather shadow play figures (2/69 to 73/69, General Accession register, Volume II) of Tamil Nadu (North Arcot district) were purchased from Thiru. Kodur Ramamurthy, Madras, for Rs. 782 in 1969.

177 2/69 .. *Anjaneya*—
L : 66 cms. B : 38 cms.

178 3/69 *Male Figure.*
L : 60 cms. B : 36 cms.

179 4/69 *Anjaneya*—
L : 61 cms. B : 45 cms.

* 57/60 Sent to H. A. Mubin Sheppard, Director of Museums, Federation of Malaya, on exchange (1963).

180 5/69 .. *Visvamitra*—
L : 63 cms. B : 30 cms.

181 6/69 .. *Satrugunna*—
L : 65 cms. B : 37 cms.

182 7/69 .. *Vali*—
L : 64 cms. B : 36 cms.

183 8/69 .. *Angathan*—
L : 75 cms. B : 41 cms.

184 9/69 .. *Surpanagai*—
L : 76 cms. B : 46 cms.

185 10/69 .. *Rama*—
L : 62 cms. B : 33 cms.

186 11/69 .. *Sugriva*—
L : 55 cms. B : 34 cms.

187 12/69 .. *Veera Anjaneya*—
L : 61 cms. B : 35 cms.

188 13/69 .. *Sri Rama*—
L : 63 cms. B : 53 cms.

189 14/69 .. *Ravana*—
L : 70 cms. B : 46 cms.

190 15/69 .. *Sita*—
L : 66 cms. B : 30 cms.

191 16/69 .. *Thataky (Rakshasha)*—
L : 68 cms. B : 44 cms.

192 17/69 .. *Bharatha*—
L : 68 cms. B : 41 cms.

193 18/69 .. *Lakshmana*—
L : 60 cms. B : 41 cms.

194 19/69 .. *Anjaneya*—
L : 68 cms. B : 44 cms.

195 20/69 .. *Vibishana*—
L : 76 cms. B : 38 cms.

196 21/69 .. *Vanara*—
L : 60 cms. B : 33 cms.

197 22/69 .. *Kumbakarna*—
L : 80 cms. B : 50 cms.

198 23/69 *Rakshasha*—
L : 73 cms. B : 58 cms.

199 24/69 .. *A King—(Raja).*
L : 70 cms. B : 47 cms.

200 25/69 .. *Rakshasha—*
L : 75 cms. B : 38 cms.

201 26/69 .. *Naradar*—A rishi.
L : 72 cms. B : 35 cms.

202 27/69 .. *King*—(Raja).
L : 69 cms. B : 33 cms.

203 28/69 .. *Arjuna—*
L : 58 cms. B : 40 cms.

204 29/69 .. *Bhima—*
L : 52 cms. B : 26 cms.

205 30/69 .. *Rakshasha—*
L : 48 cms. B : 36 cms.

206 31/69 .. *Rakshasha—*
L : 77 cms. B : 50 cms.

207 32/69 .. *Arjuna—*
L : 68 cms. R : 52 cms.

208 33/69 .. *Sakuni mama—*
L : 69 cms. B : 32 cms.

209 34/69 .. *Nakula*—The fourth brother of Pandavas.
L : 75 cms. B : 40 cms.

210 35/69 .. *Maruthi—*
L : 53 cms. B : 30 cms.

211 36/69 .. *Vanara—*
L : 70 cms. B : 35 cms.

212 37/69 .. *Ravana—*
L. 52 cms. B : 45 cms.

213 38/69 .. *Rakshasha—*
L : 70 cms. B : 52 cms.

214 39/69 .. *Anjaneya—*
L : 46 cms. B : 21 cms.

215 40/69 .. *Draupathi—*
L : 61 cms. B : 30 cms.

216 41/69 .. *Mayil Ravana—*
L : 65 cms. B : 42 cms.

217 42/69 .. *Duryodhana—*
L : 64 cms. B : 36 cms.

218 43/69 .. *Vanara*—
L : 67 cms. B : 35 cms.

219 44/69 .. *Sanjeevaroyan*—
L : 54 cms. B : 39 cms.

220 45/69 .. *Maricha* —(Deer Figure).
L : 42 cms. B : 30 cms.

221 46/69 .. *Vatsala*—Wife of Abhimanyu.
L : 60 cms. B : 30 cms.

222 47/69 .. *Abhimanyu*—
L : 64 cms. B: 43 cms.

223 48/69 .. *Sahadevan*—
L : 58 cms. B : 30 cms.

224 49/69 .. *Gadothakajan*—Son of Beema.
L : 72 cms. B : 40 cms.

225 50/69 .. *Sanjeevarayan*—
L : 74 cms. B : 50 cms.

226 51/69 .. *Kaikeyee*—
L : 74 cms. B : 40 cms.

227 52/69 .. *A lady figure*—(Thadakai)
L : 48 cms. B : 33 cms.

228 53/69 .. *Horse*—
L.: 60 cms. B : 50 cms.

229 54/69 .. *Rama* (*Vanavasam*) *Kothanda*—
L : 70 cms. B : 36 cms.

230 55/69 .. *Jatayu*—
L : 35 cms. B : 17 cms.

231 56/69 .. *Vidhushaka*—
L : 49 cms. B : 33 cms.

232 57/69 .. *Vidushaka*—
L : 36 cms. B : 15 cms.

233 58/69 .. *Vidushaka*—
L : 25 cms. B : 26 cms.

234 59/69 .. *Vidushaka*—
L : 22 cms. B : 20 cms.

235 60/69 .. *Vidhushaka*—
L : 34 cms. B : 20 cms.

236 61/69 .. *Vidushaka*—
L : 43 cms. B : 27 cms.

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237	62/69	..	*Vidushaka*—	
			L : 36 cms.	B : 22 cms.
238	63/69	..	*Vidhushaka*—	
			L : 33 cms.	B. : 13 cms.
239	64/69	..	*Vidushaka*—	
			L : 45 cms.	B : 15 cms.
240	65/69	..	*Vidushaka*—	
			L : 40 cms.	B : 14 cms.
241	66/69	..	*Vidushaka*—	
			L : 44 cms.	B : 25 cms.
242	67/69	..	*Vidushaka*—	
			L : 40 cms.	B : 15 cms.
243	68/69	..	*Vidushaka*—	
			L : 45 cms.	B.: 19 cms.
244	69/69	..	*Vidushaka*—	
			L : 50 cms.	B : 19 cms.
245	70/69	..	*Vidushaka*—	
			L : 28 cms.	B : 14 cms.
246	71/69	..	*Weapon*—	
			L : 30 cms.	B : 12 cms.
247	72/69	..	*Weapon*—	
			L : 45 cms.	B : 40 cms.
248	73/69	..	*Weapon*—	
			L : 26 cms.	B : 25 cms.

V. MALAYAN LEATHER SHADOW PLAY FIGURES.

Fourteen leather shadow coloured figures of Malayan type (2/63 to 15/63 Gen. Acc. Vol. II) were acquired by exchange from H. A. Mubin Sheppard, Director of Museums, Federation of Malaya, in 1963.

249	2/63	..	*Sri Rama*—	
			L : 64 cms.	B : 29 cms.
250	3/63	..	*Sita Devi*—	
			L : 44 cms.	B : 18·5 cms.
251	4/63	..	*Lakshmana*—	
			L : 58 cms.	B : 25 cms.
252	5/63	..	*Sirat Maharaja*—	
			L : 60 cms.	B. 24 cms.

253	6/63	..	*Hanuman*— L : 54 cms. B : 30 cms.
254	7/63	..	*Babu Sanam*—Elder brother of the Maharaja Ravana, who quarelled with his brother and transferred his loyalty to Sri Rama after the abduction of Sita Devi (Ramayana). L : 36 cms. B18 cms.
255	8/63	..	*Maha Rishi*—A great Rishi, a learned hermit, not an ordinary monk. Adopted father of Sita Devi. L : 42 cms. B : 21 cms.
256	9/63	..	*Pa'dagol*—The principle comic figure who neverthless a metamorphosis of the most powerful of the spirits and is always treated with great respect, equivalent to Seonar in Javanese Shadow Play. L : 38 cms. B : 17 cms.
257	10/63	..	*Wak Long*—His partner in comedy, equivalent to Turas in the Javanese shadow play. L : 36 cms. B : 10 cms.
258	11/63	..	*Mahardja Ravana*— L : 61 cms. B : 25 cms.
259	12/63	..	*Gebor Kerna*—Younger brother of Ravana (Ramayana). L : 66 cms. B : 34 cms.
260	13/63	..	*Kumbang Disa* :—(Pateh Jamun Awan) A faithful follower of Ravana. (Ramayana). L : 50 cms. B : 31 cms.
261	14/63		*Kumbang Disi*—(Pateh Jamun Mentri). A faithful follower of Ravana. (Ramayana). L : 50 cms. B : 35 cms.
262	15/63	..	*Kumbang Disi*—(Pateh Jamun Anun). A faithful follower of Ravana. (Ramayana). L : 49 cms. B : 30 cms.

VI. JAVANESE LEATHER SHADOW PLAY FIGURES.

Two leather puppets (91/41 and 92/41 Gen. Acc. Register Vol. II) from the Royal Bataira Society, Java.

263	91/41	*Boma*—Male character. L : 49 cms. B : 25 cms.
264	92/41	*Bola Deva*—Female character. L : 60 cms. B : 30 cms.

VII. ANGKOR WATT (SAIGON) LEATHER SHADOW PALY FIGURES

Seven leather shadow play figures of Saigon (10/51 to 16/51 General Accession Register. Vol. II) were acquired through the courtesy of the Consul General for India, at Saigon in 1951.

265	10/51	..	*Temple of Angkor Watt*—A famous pilgrim temple. L : 126 cms. B : 58·5 cms.
266	11/51	..	*Kumbakarnan*—Ref. Item No. 66/41. L : 74 cms. B : 54·5 cms.
267	12/51	..	*Thadagai Anjaneya*—Ref. item No. 6/57. L : 45 cms. B : 28 cms.
268	13/51	..	*Maha Rishi*—Great rishis are also spelt as Maha rishis. L : 39 cms. B : 27·5 cms.
269	14/51	..	*Apsara Stri*—Consists of two kinds-earthly and divine. The first are young, beautiful women, mistresses of the Gandhrvas and the second are the fairies of the heavenly region ruled by Lord Indra. L : 36 cms. B : 20 cms.
270	15/51	..	*Devakanni Nadaname*—Apsara L : 42 cms. B ; 26 cms.
271	16/51	..	*Jadayou*— L : 25 cms. B : 10 cms.

VIII. STRING AND GLOVE PUPPETS.

A. *String Puppets*—Two Rajasthani Marionettes (17/62 to 18/62 General Accession Register. Vol. II) were purchased from Thiru M. V. Ramanamurthy, Central Leather Research Institute, Adayar, Madras, for Rs. 80 in 1962.

272	17/62	..	*Amer Singh*—Rajasthan male marionette with dress. L : 64 cms. B : cms.
273	18/62	..	*Washer Woman*—Rajasthan female marionette with dress. L : 64 cms.

Four string puppets (2/66 to 5/66 General Accession Register. Vol. II) of Orissa and Andhra type were purchased from Srimathi S. Seetha Lakshmi, Puppet Player, Madras-20 for Rs. 240 in 1966.

274 2/66 .. *Kamsa*—Orissa male marionette figure—uncle of Krishna. Made of wood, painted and dressed.
L : 48 cms.

275 3/66 .. *Gopika*—Orissa female marionette figure, Krishna's beloved. Made of wood, painted and dressed.
L : 42 cms.

276 4/66 .. *Mantri*—Andhra female marionette figure. A hero or leader in folk drama. Made of papier machie.
L : 48 cms.

277 5/66 .. *Naika*—Andhra female marionette figure. A heroine or a leader, comes in folk drama. Made of papier machie, and colourfully dressed. L : 45 cms.

B. *Glove Puppets* :—Five items of glove puppets (11/67 to 15/67 General Accession Register. Vol. II), of Uttar Pradesh and Maharashtra varieties were purchased from Srimathi S. Seetha Lakshmi, Puppet Player, Madras-20, for Rs. 290 in 1967.

278 11/67 .. *Female figure* —Heroine of the folk drama.
L : 47 cms.

279 12/67 .. *Male figure*—Glove and string combined. Presumed to be a social worker, with movable eyes and lips.
L : 49 cms.

280 13/67 .. *Male figure*—May be a student or a teacher or a hero for the local story. Glove puppet with arrangement for smoking and spitting.
L : 71 cms.

281 14/67 .. *Male figure*—Rowdy character. Villain in the local story.
L : 60 cms.

282 15/67 .. *Male figure*—Sadhu in character.

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ILLUSTRATIONS

Fig. 1. RAMA—MALABAR LEATHER PUPPET (90/41)

Fig. 2. MANDODRI—MALABAR LEATHER PUPPET (69/41)

Fig. 3. INDERJIT—ANDHRA LEATHER PUPPET (8|57)

Fig. 4. DRAUPATHY—ANDHRA LEATHER PUPPET (11/57)

Fig. 5. KRISHNA—ANDHRA LEATHER PUPPET (9|57)

Fig. 6. ANJANEYA—ANDHRA LEATHER PUPPET (6|57)

Fig. 7. RAMA—ANDHRA LEATHER PUPPET (4|57)

Fig. 8. COW—ANDHRA LEATHER PUPPET (70/43)

Fig. 9. TIGER—ANDHRA LEATHER PUPPET (73/43)

Fig. 10. SURPANAGAI—TAMIL NADU LEATHER PUPPET (9|69)

Fig. 11. SAKUNI—TAMIL NADU LEATHER PUPPET (33|69)

Fig. 12. VEERA ANJANEYA—TAMIL NADU PUPPET (12|69)

Fig. 13. NAKULA—TAMIL NADU LEATHER PUPPET (34|69)

Fig. 14. GATODGAJAN—TAMIL NADU LEATHER PUPPET (49|69)

Fig. 15. NARADAR—TAMIL NADU LEATHER PUPPET (26|69)

Fig. 16. SRI RAMA—MYSORE LEATHER PUPPET (37|60)

Fig. 17. RAWANA—MALAYAN LEATHER PUPPET (11/63)

Fig. 18. SITA DEVI—MALAYAN LEATHER PUPPET (3/63)

Fig. 19. BOMA—JAVANESE LEATHER PUPPET (91|41)

Fig. 20. BOLODEVA—JAVANESE LEATHER PUPPET (92|41)

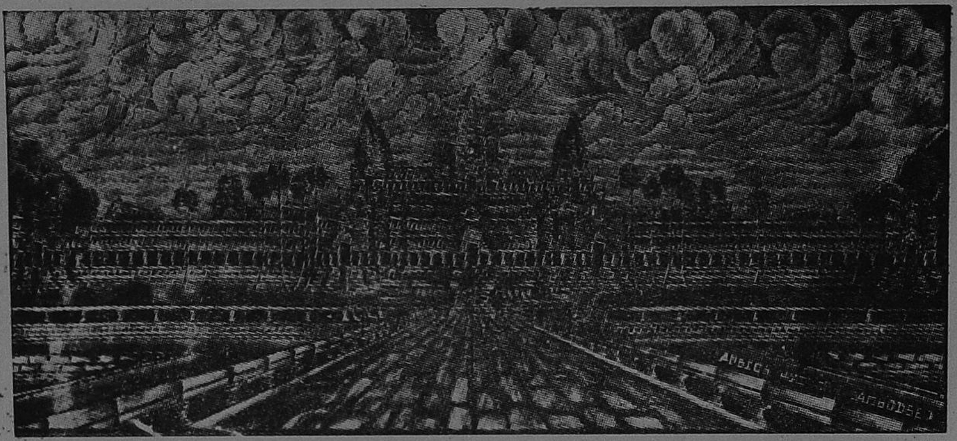

Fig. 21. TEMPLE OF ANGKOR WATT—INDO-CHINA LEATHER PUPPET (10|51)

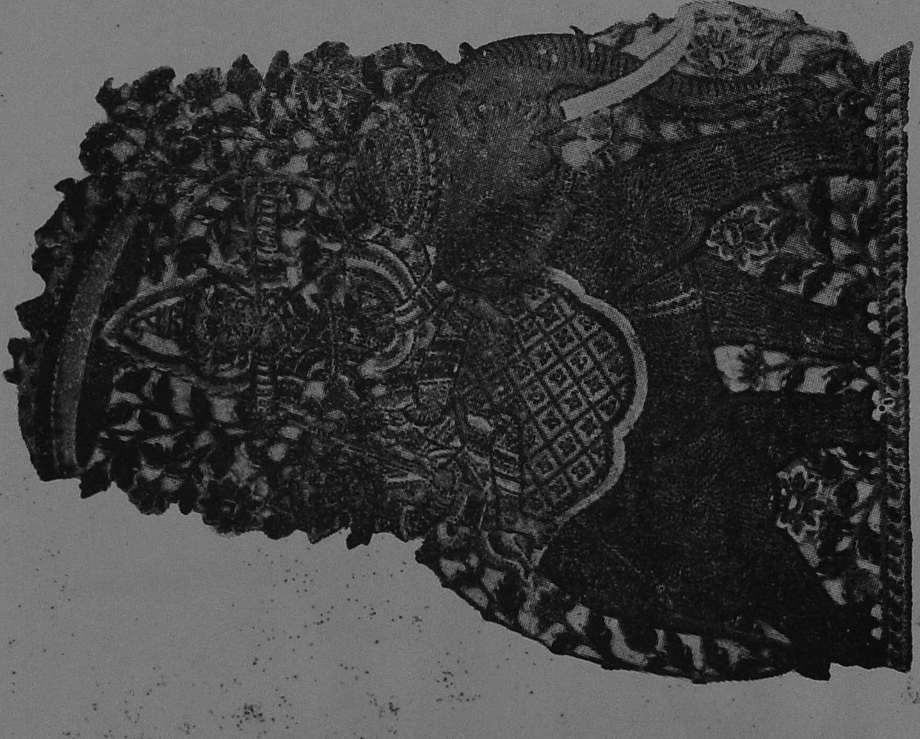

Fig. 22. KUMBAKARNAN—INDO-CHINA LEATHER PUPPET (11|51)

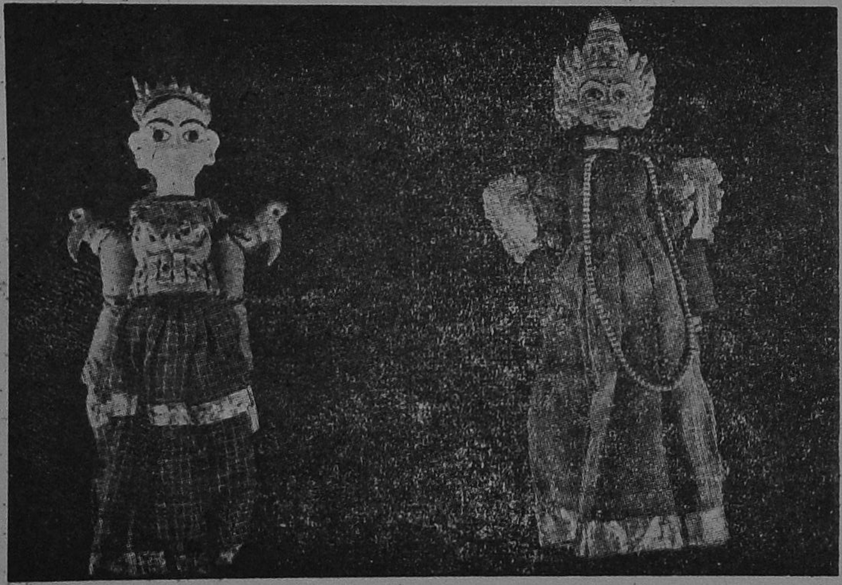

Fig. 23. ANDHRA STRING PUPPETS (5|66 & 4|66)

Fig. 24. STRING (ORISSA) AND GLOVE (U.P.) PUPPET (3|66 & 14|67)

Fig. 25 U.P. AND MAHARASTRA GLOVE PUPPETS (11/67 & 15/67)

Fig. 26. RAJASTHAN STRING PUPPETS (17|62 & 18|62)

Fig. 27. A VIEW OF THE SPECIAL EXHIBITION WITH STRING AND LEATHER PUPPETS.

Fig. 28. SHOW CASE OF PUPPETS IN THE ANTHROPOLOGY GALLERY.

Fig. 29. A VIEW OF THE PUPPETS ON THE SCREEN.

Fig. 30. A VIEW OF THE PUPPETS ON THE SCREEN.

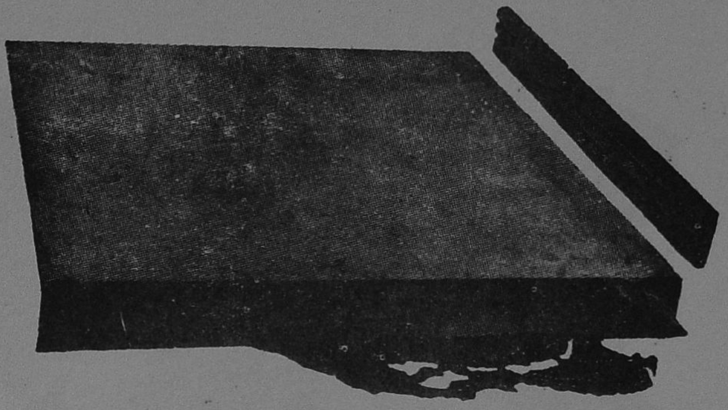

Fig. 31. PLY-WOOD BOX FOR PACKING LEATHER PUPPETS.

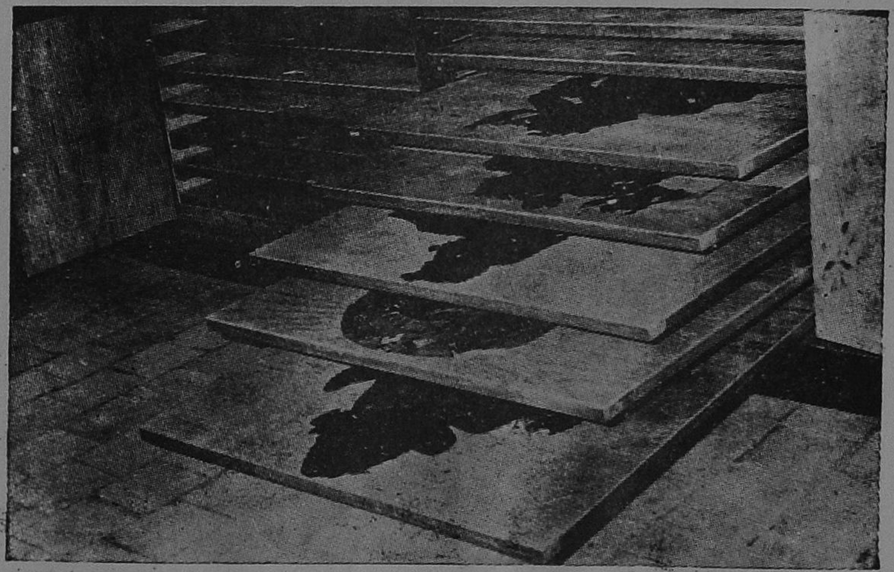

Fig. 32. DRAWERS FOR STORING LEATHER PUPPETS.

Fig. 33. LEATHER PUPPETS—BEFORE TREATMENT.

Fig. 34. LEATHER PUPPETS—AFTER TREATMENT.

Fig. 35. FUMIGATION CHAMBER WITH GLOVE PUPPETS INSIDE.